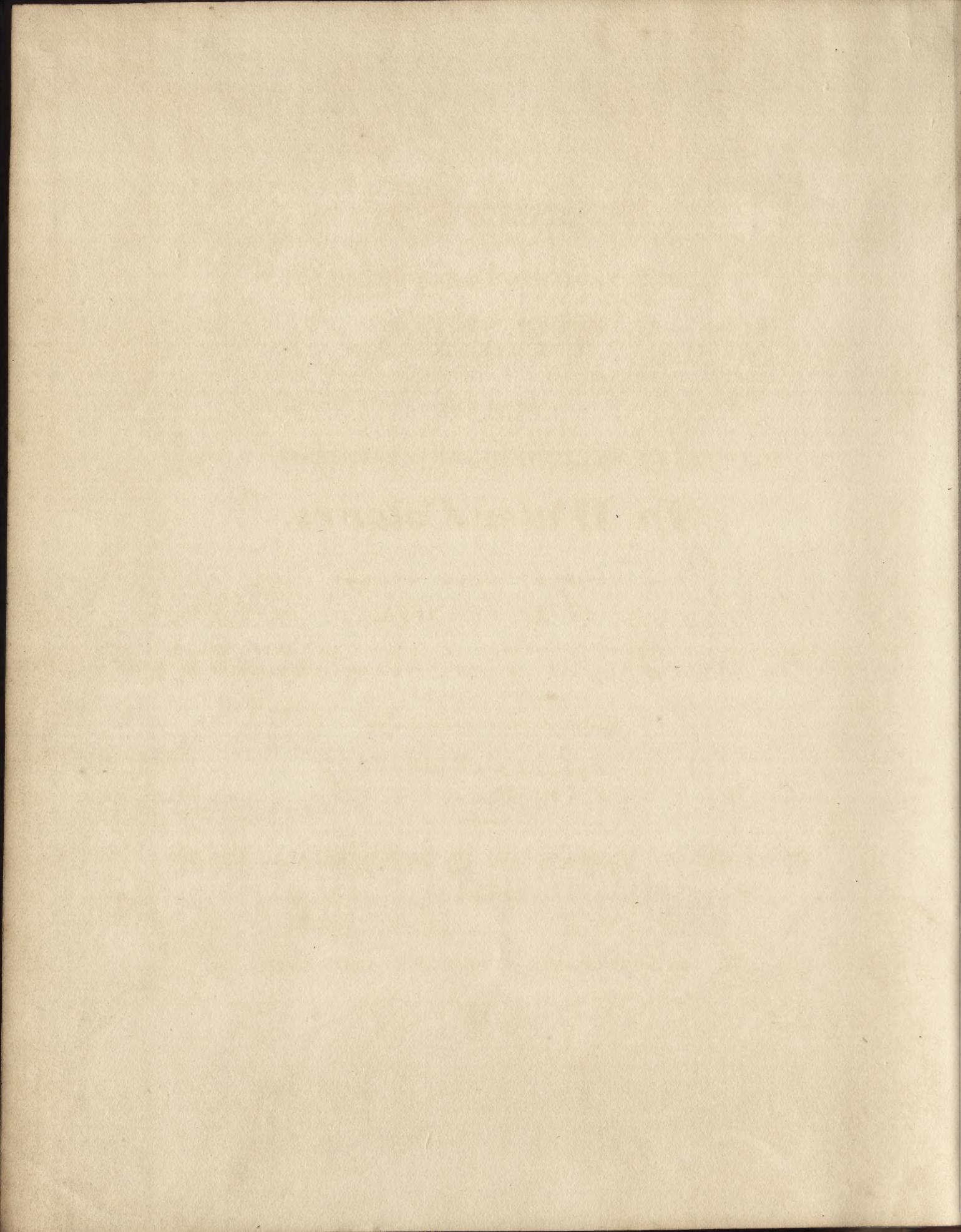


CHARACTERS
OF TREES

Joseph Clifton
August 1878.

Given to me by Aunt Harriet Baker



Progressive Lessons
TENDING TO ELUCIDATE THE CHARACTER OF
T R E E S,
WITH THE
PROCESS OF SKETCHING, AND PAINTING THEM
In Water Colours.

BY L^s. FRANCIA,

MEMBER OF THE LIVERPOOL ACADEMY, PAINTER IN WATER COLOURS TO H. R. H.
THE DUTCHESS OF YORK, AND SECRETARY TO THE ASSOCIATED PAINTERS IN
WATER COLOURS

“ *Exquisita siet formâ, dum sola figura,*
“ *Pungitu, et multis variata Coloribus isto.*”

PUBLISHED BY T. CLAY, NO. 18, LUDGATE-HILL, LONDON.

1813.

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Іллюстрації

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Advertisement.

THE object of this Work is to elucidate the distinct character of Trees, in which it will be readily granted by superficial observers of nature, that, they differ as widely, as they do in bulk or colour.

By character, is meant that distinguishing stamp, or mark, which, however slightly hinted at, still conveys to the beholder a full representation of the object intended; for instance, as the leaves of the Oak are widely different from those of the Poplar, so should they be expressed as to prevent the possibility of doubt or mistake.

It is not necessary to become a perfect Botanist to delineate a leaf or a tree; it is only requisite that there be a sufficient resemblance, or character, in every tree we paint, or draw, as to be known and named by the spectators; and in addition to the examples here produced, it is recommended that single leaves and branches of each tree be gathered, and dried, to be referred to, and compared at all times with the specimens and examples given, thus adding example to precept will soon enable the hand to delineate, what is imprinted on the mind.

The difficulty confessed by many practitioners in this branch of art induced the propriety of this work, and it is hoped that having given ample attention to its instruction and examples, the student will have acquired every facility in pourtraying any foliage whatever.

The Author.

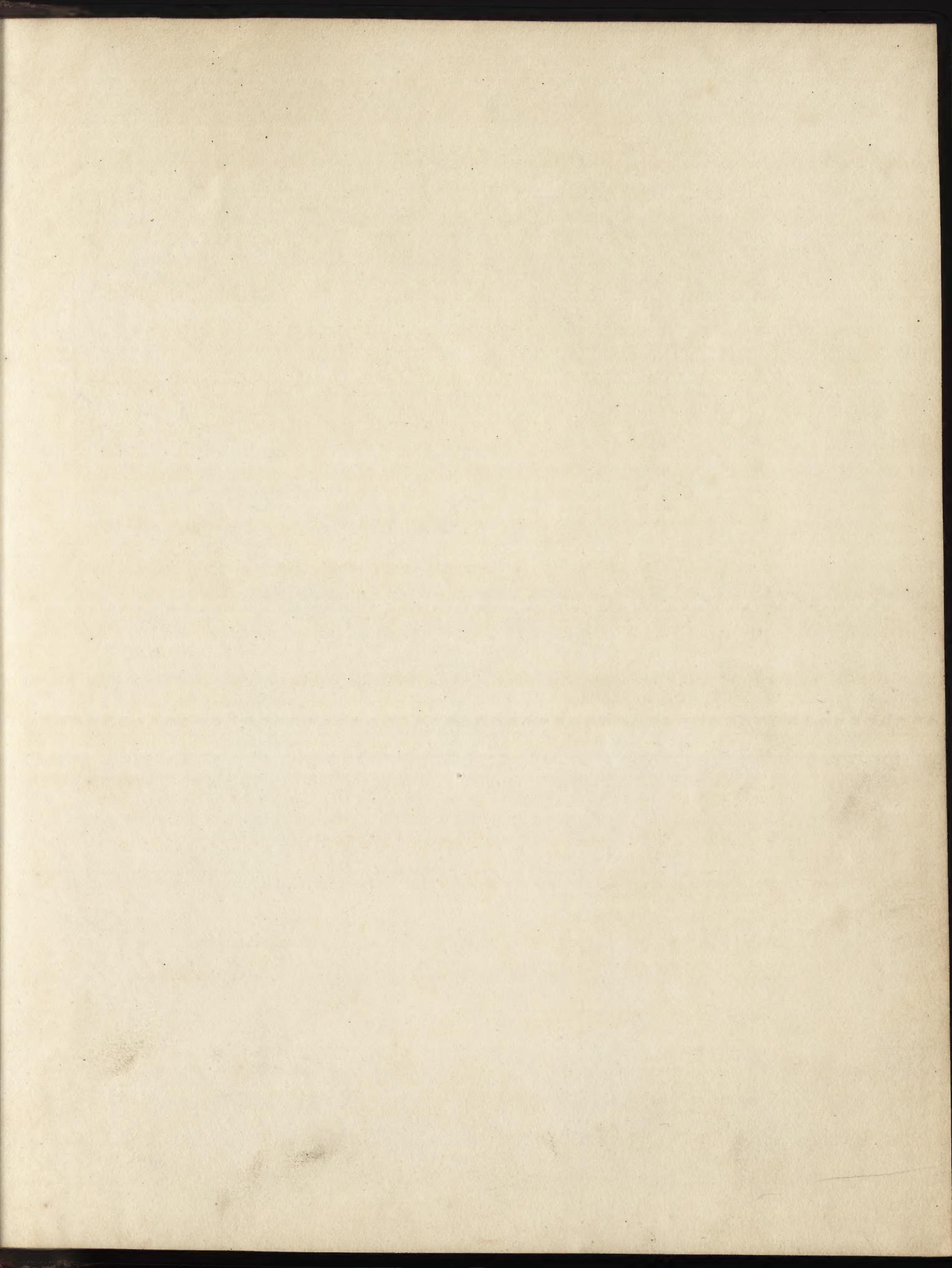




PLATE I.

Exhibits, 1st, The general appearance of the leaf.

2dly, Its connection and arrangement on the branch.

3dly, Its general characteristic appearance on the tree.

OAK. No. I.

To delineate the Oak it will be observed that the leaf arranges itself in five or six leaves to a cluster, has a constant tendency to project horizontally, and even upwards ; so caused by its being attached to branches which, by the abruptness of outline, evidently shew great strength in the tree ; very different from the pliability and buoyancy of the Ash. Having well examined the leaf, first carefully copy the example given, then make a free copy, without regarding any little deviation, provided the character be kept, and afterwards draw it from

recollection until a facility of expressing the character be acquired, which once possessed is never lost. The same diligence is recommended in studying the character of every other tree.

Of the mere mechanical part of drawing, the Student is recommended to use the pencil clearly and freely ; to make the imitative line as like the original as may be, at once ; and if it be not sufficiently correct, to take it out entirely rather than blur or mend it.

ELM. No. 2.

In delineating the Elm a very distinct character from the Oak is required. The leaves from their smallness, closeness, and quantity, acquire, at a little distance, a rotundity in the appearance of the clusters ; and from the length and pliability of the branches they incline every way ; that is, pointedly upwards at the top of the tree ; horizontally in the middle ; and downwards towards the bottom, with a tendency to curl upwards again.

CHESNUT. No. 3.

THE Chesnut is a tree so well known that a common share of attention will suffice to acquaint the Student with its particular character ; thus, it has a much larger and longer leaf than the Oak, from which it varies particularly in its indentures or edges, which are less circular ; it hangs five, six, or seven leaves in clusters, and by spreading wide from the trunk on all sides, produce more shade than most other trees ; and thereby shewing some prominent branches, the more strongly lighted by contrast, preserves, or shews at a distance its character more visibly than any other tree.

BEECH. No. 4.

A beautiful forest tree, which from the smallness of its foliage scarcely shews its individuality. Its leading characters are its sharp pointedness at top, and sweeping branches all the way down, elegantly striving to point upwards. Its bark is unlike

the generality of other trees, the marks or stripes being mossed, and always horizontally round the trunk, and mostly of a silvery white.

WILLOW, AND WEEPING WILLOW. No. 5.

THESE being the species of Willows most frequently seen, are chosen for elucidation ; they are very similar in their leafage, but different in their display of them. The common Willow has a long pointed leaf generally bending downwards on the branch, which shoots from the trunk vertically, and nearly straight, whilst the Weeping Willow displays similar leafage on branches circularly bending downwards.

LOMBARDY POPLAR. No. 6.

THE common Lombardy Poplar has a round though rather pointed leaf, shooting upwards. Some parts of the bark of this Tree are marked horizontally like the Beech, but not towards the bottom. It presents a light and lofty Tree.

SCOTCH, AND NORWAY FIRS. No. 7.

THE genus' or kinds of Fir are numerous, but two have been deemed sufficient to illustrate our purpose. The branches of the Scotch Fir spring almost horizontally from the trunk, the leaves growing upwards ; whilst the Norway Fir sends forth its branches from the trunk, bending downwards, and its leafage sweeping also downwards on each side of the branch like feathers.

ASH. No. 8.

THE leaf of this most elegant Tree is long, and by its arrangement on the branch appears to lose its length by the circular character given to its clusters. It is the most playful and buoyant of all Trees, and for beauty of form and elegance of distribution in its branches, as well as character, we know of no tree surpassing the Ash.

Having gone through the detail of Plate I. we would recommend a constant reference to the whole Trees in the

same order as the specimens in that Plate, which we presume have sufficiently elucidated that part of the subject, and have therefore considered a farther repetition as an unnecessary extension of our limits.

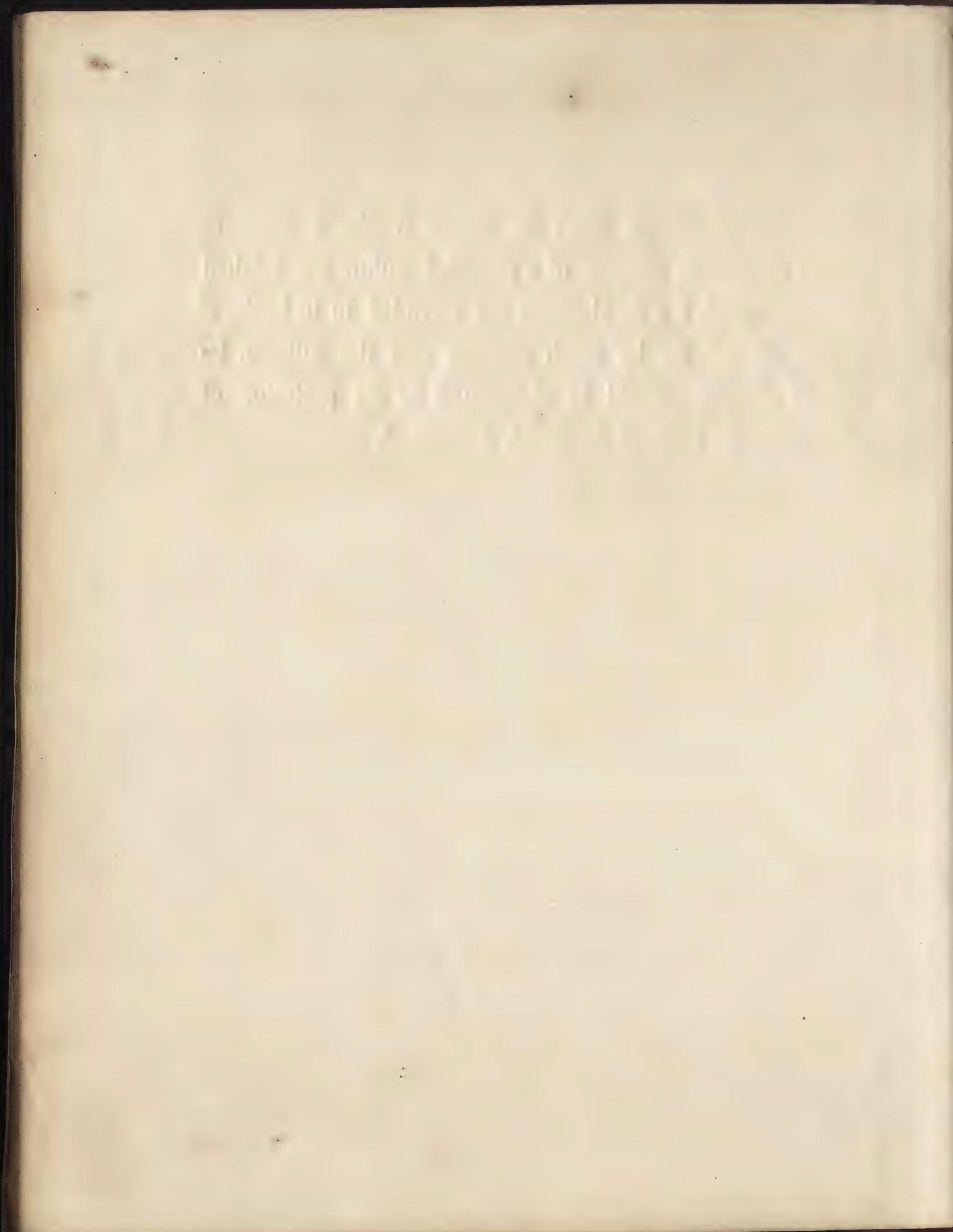
THE SYCAMORE,

Is marked by features of character distinct from any other tree. It is lofty and spreading, and its timber usually straight and marked somewhat like the Beech. Its leaf is larger than any other, and similar in form to that of the Vine. Its general appearance will be understood by referring to the example given ; a branch of which, more largely expressed, is seen on the foreground.

In this Plate is introduced a specimen of the Birch, which is a very playful trembling Tree, light in colour, and small leaved.

In painting the examples given it has been the particular

aim of the Author to leave the outline visible, in order to answer the double purpose of a pencilled outline and finished drawing, (which is a desideratum not attended to in books of similar intent,) for by much painting over the outlines, its distinct character would be obliterated by the profusion of colour and the spirit of the sketch diminished.



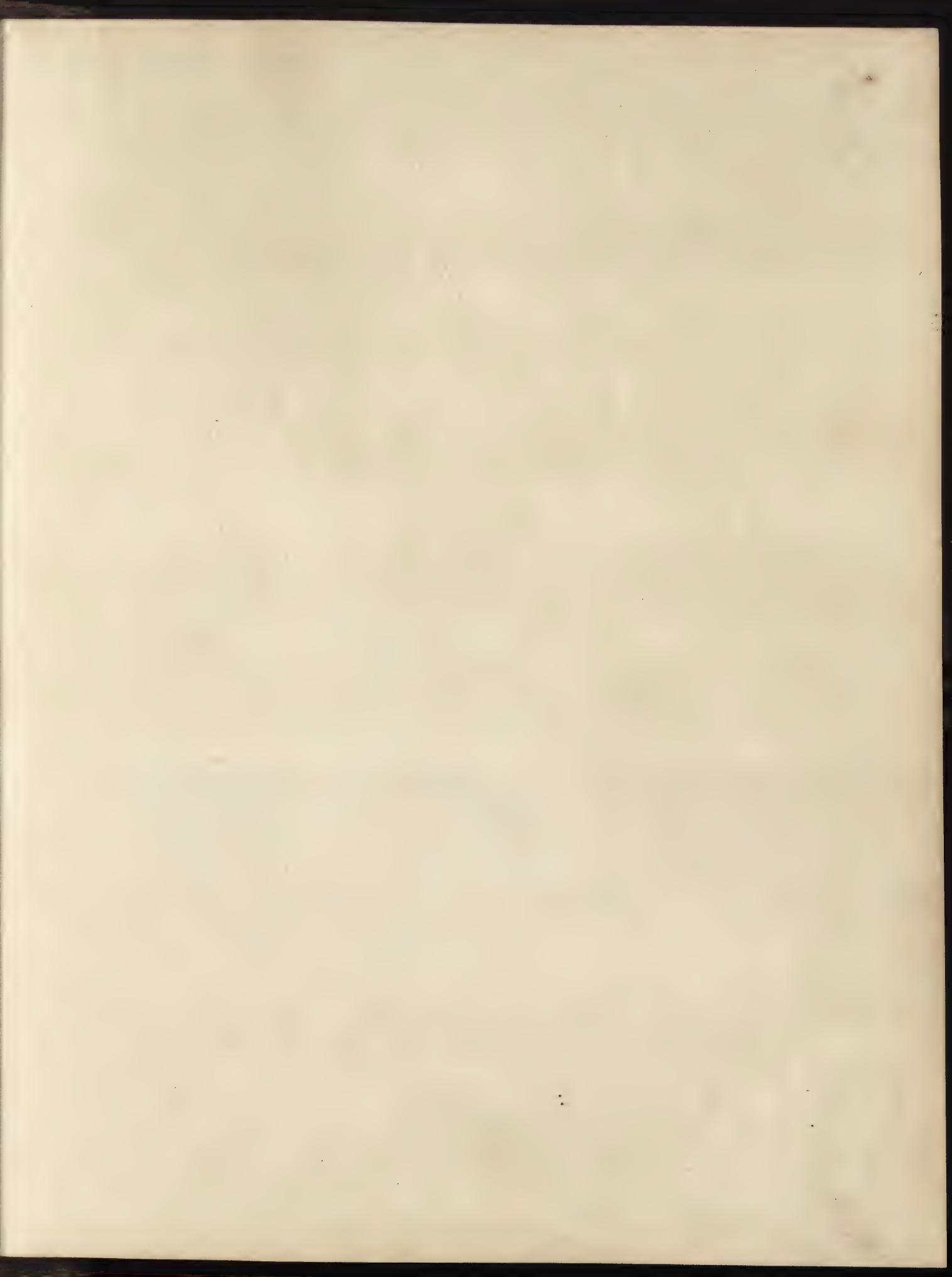


Table of Tints used in this Work, and their Compounds.

1



Gumboge.

2



Yellow Ochre.

3



Sepia.

4



Indigo.

5



Indigo and Indian Red
make all the Greys.

6



Indigo, Indian Red, and
Lake make a warm Grey.

7



Gumboge and Indigo.

8



Gumboge and less
Indigo.

9



Gumboge, Indigo, and
Vandyke Brown.

10



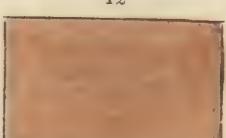
Lake.

11

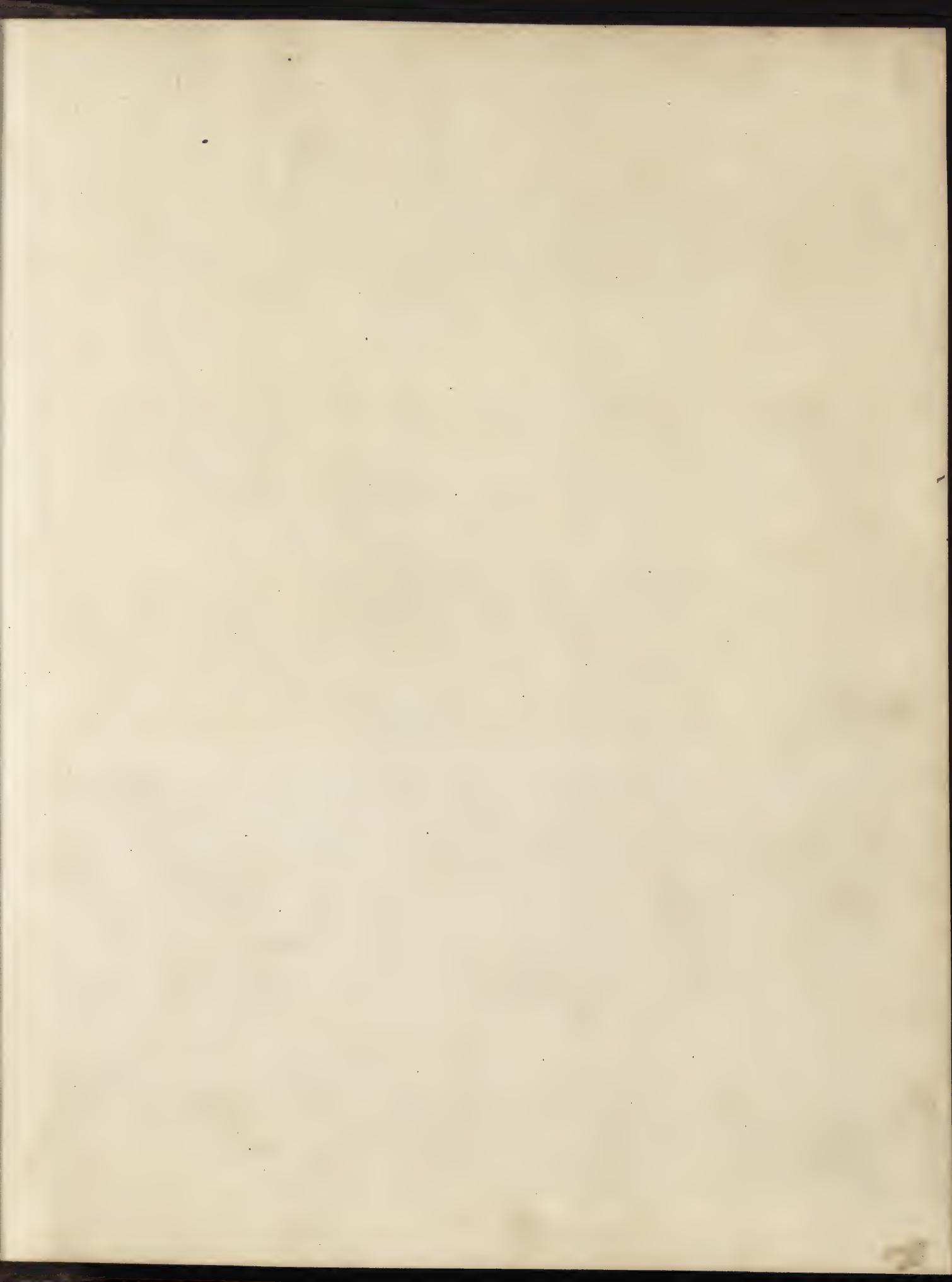


Lake and Light Red.

12



Burut Terra de Sienna.





L. Francis, Scen. &c. sculps.

Published by T. Dury, 38, Fleetgate St. London.

FAIRLOP OAK,

in Haynault Forest.

THE OAK.

Is painted with yellow ochre, No. 2, burnt terra de sienna, No. 12, and compound green, composed of indigo, gumboge, and Vandyke brown, No. 9; the distance with greys, Nos. 5, and 6; the sky is indigo No. 4, and a warm horizon of ochre and lake, Nos. 2, and 10.

THE ELM

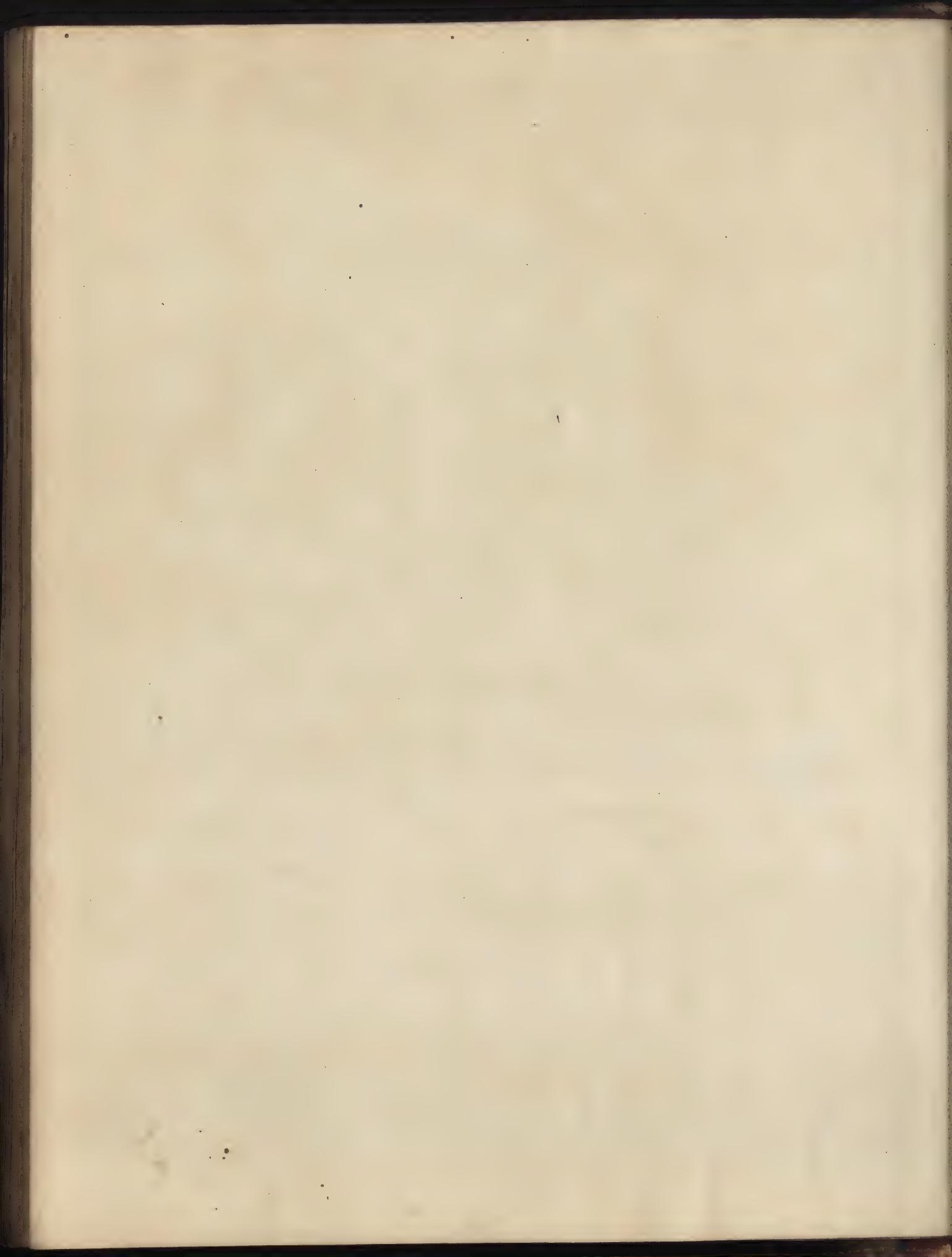
Is painted with green composed of indigo, gumboge, and brown, No. 9; the nearer branches with warmer green of gumboge, and indigo No. 8; the trunk and cattle with burnt terra de sienna, and brown Nos. 12, and 3; the grass with gumboge and indigo as the strength may require.

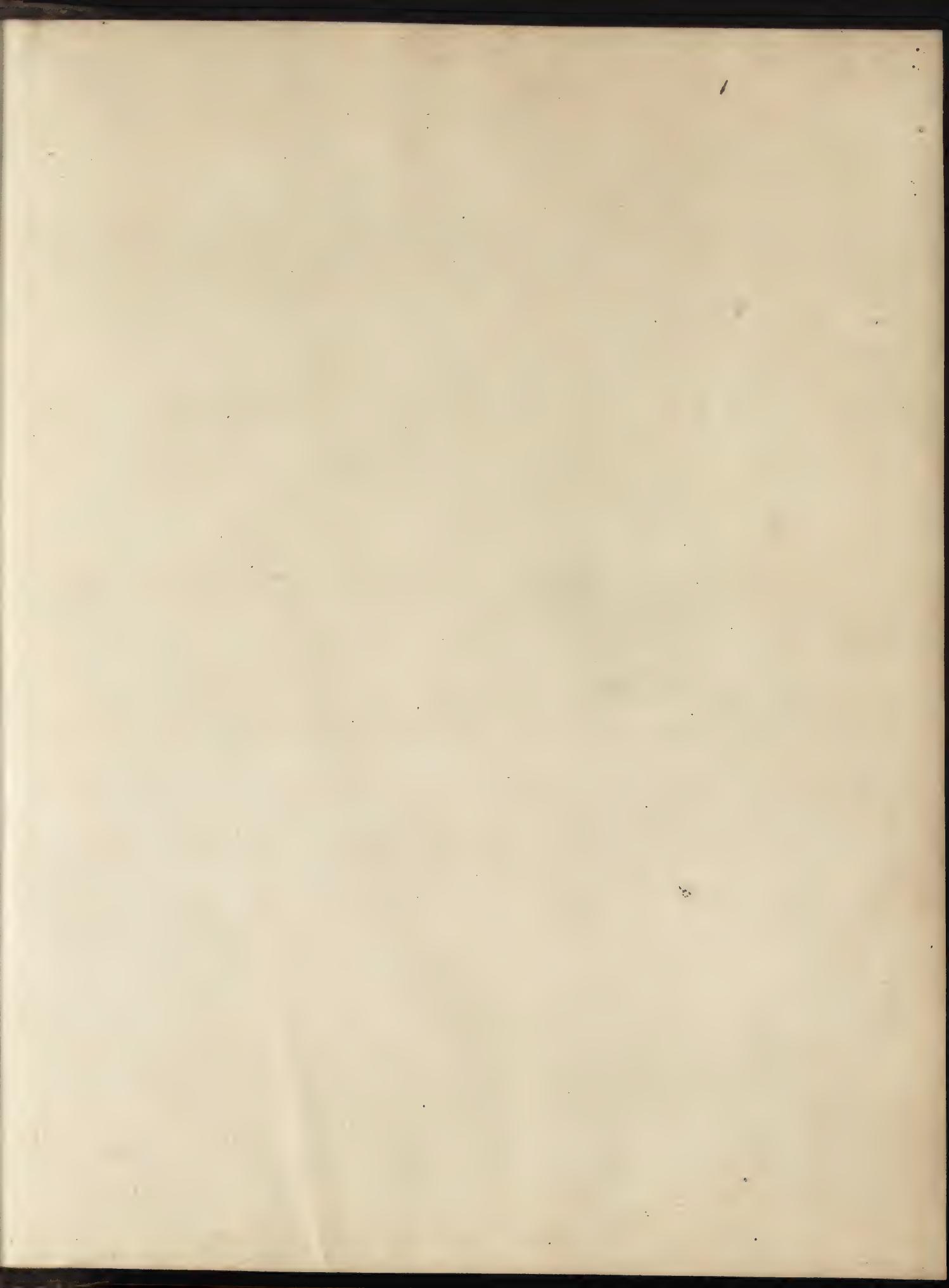


J. Francis delin & fecit

Pub'd 1823, by F. Clay, 18, Ludgate Hill, London.

E. L. M.
in Hyde Park.







CHESNUT.

in Chelsea Gardens.

July 1844, by T. Tay, 18, Fleet-street, London.

THE CHESNUTS

ARE painted with nearly the same materials as the Elm, with the only difference in the strength or depth of the tints, which the student can easily ascertain by mixing the different colours, more or less, with each other.

THE BEECH

Is in its nature of a dark foliage, and therefore best expressed by the admixture of gumboge, indigo, and brown, No. 9. In autumn this tree, more than many others, becomes yellow, and even red; and may be painted with yellow ochre and burnt terra de sienna, and made still more rich, if required, by a little lake.

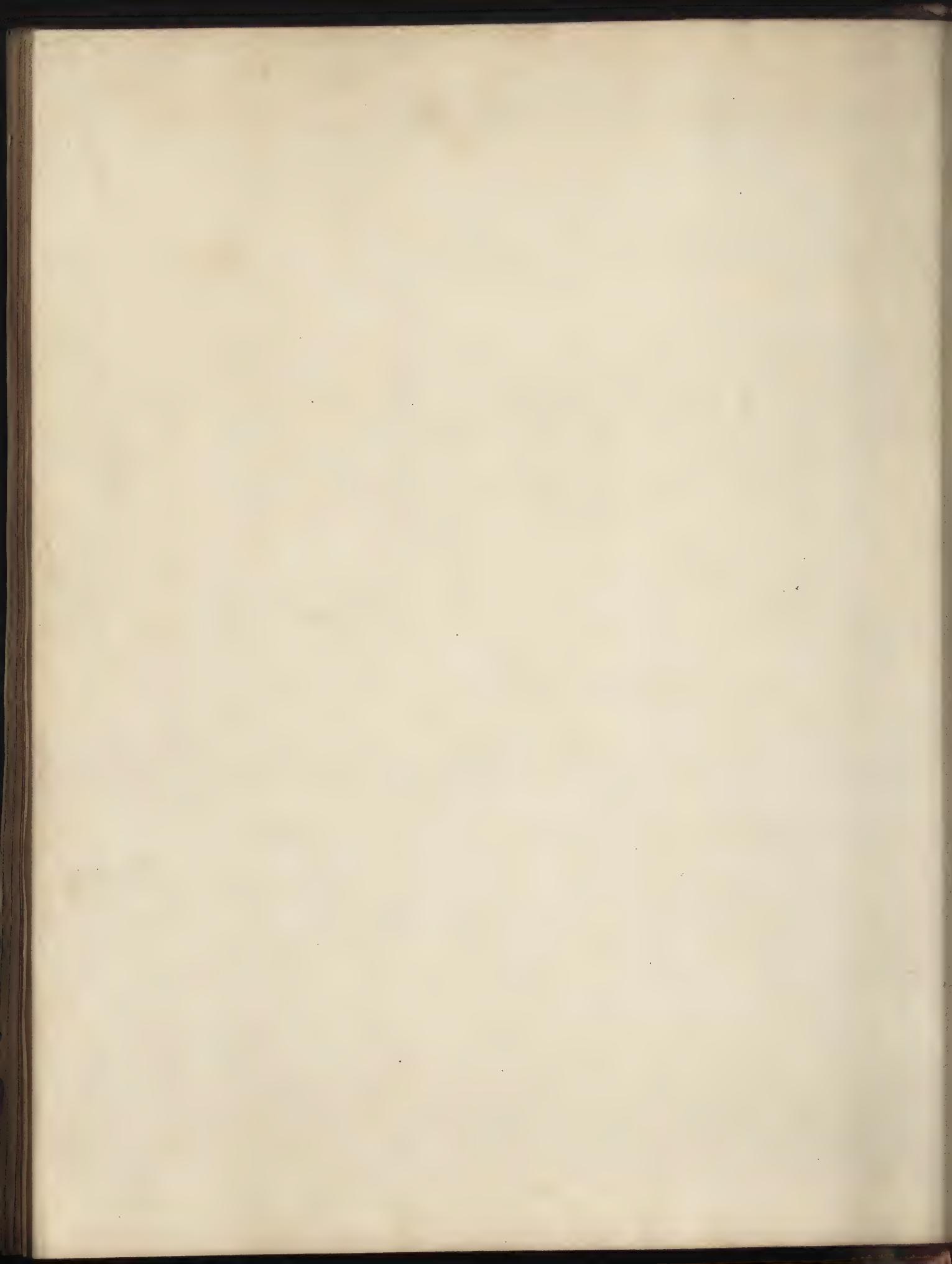


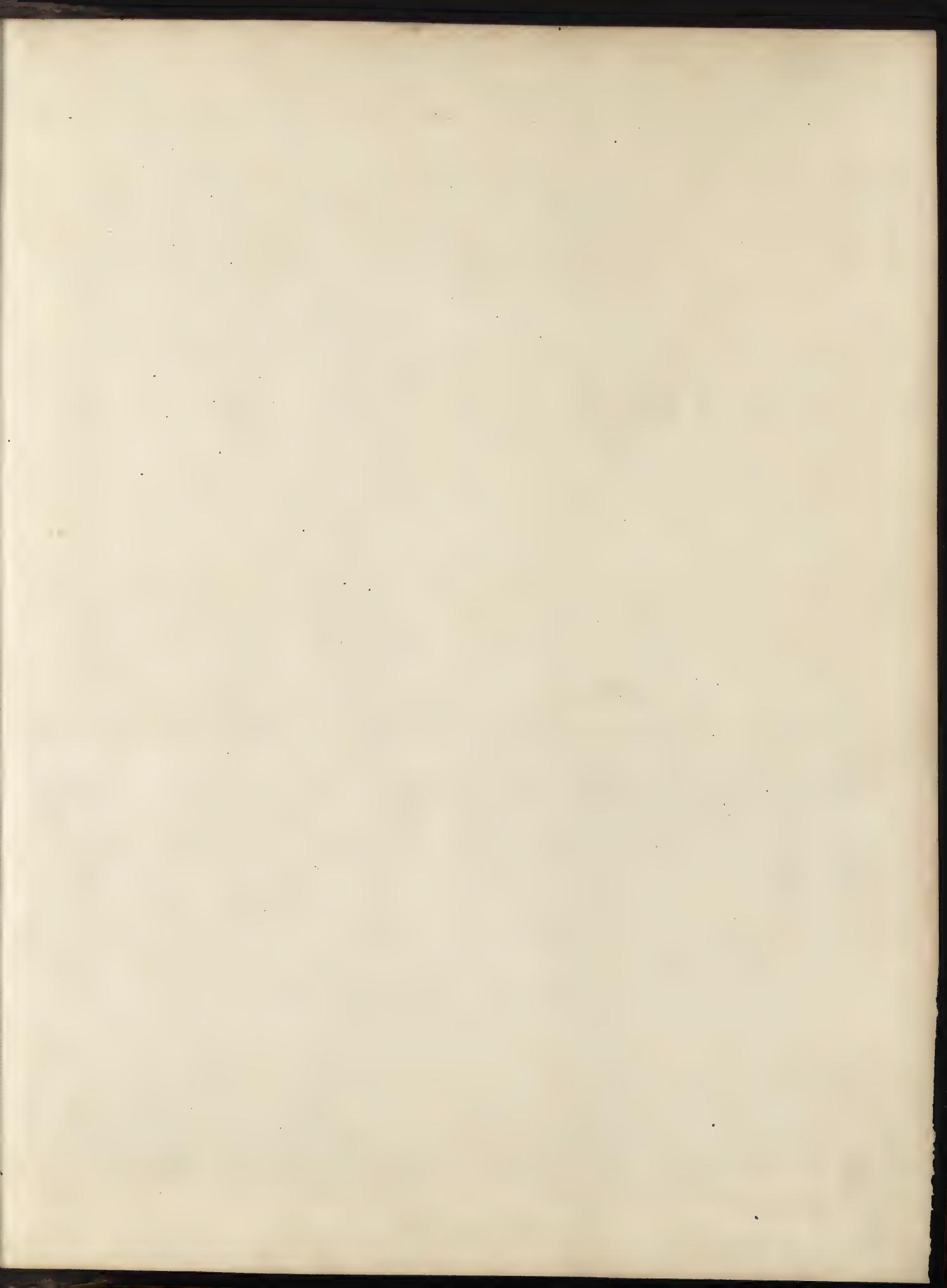
L. Francis delin't & fecit.

Pub'd 1793 by T. Day, 12, Ludgate Hill, London.

BEECH.

In the New Forest.







L. Francis, delin't fact.

WILLOW,
on Millbank.

Pl. 126. by J. G. C. Knight. M. L. 1826.

THE POLLARD WILLOW.

THE trunk is painted with Vandyke brown, burnt terra de sienna, and yellow ochre ; the darker part of the bark with an addition of indigo, No. 4 ; to make a dark green, No. 9. The distance and sky in this view are painted in their respective local colours ; the church of yellow ochre, and Lambeth Palace of greyish red, made of warm grey, No. 6.

THE WEEPING WILLOW

Is painted with colours very similar to the last, except its being rather of a more crude, or positive green, owing to its great absorption of humidity ; without which it never thrives, and is therefore to be characterized in colour by a decided green of gumboge and indigo.

The figures are painted at pleasure provided they harmonize with the tree.

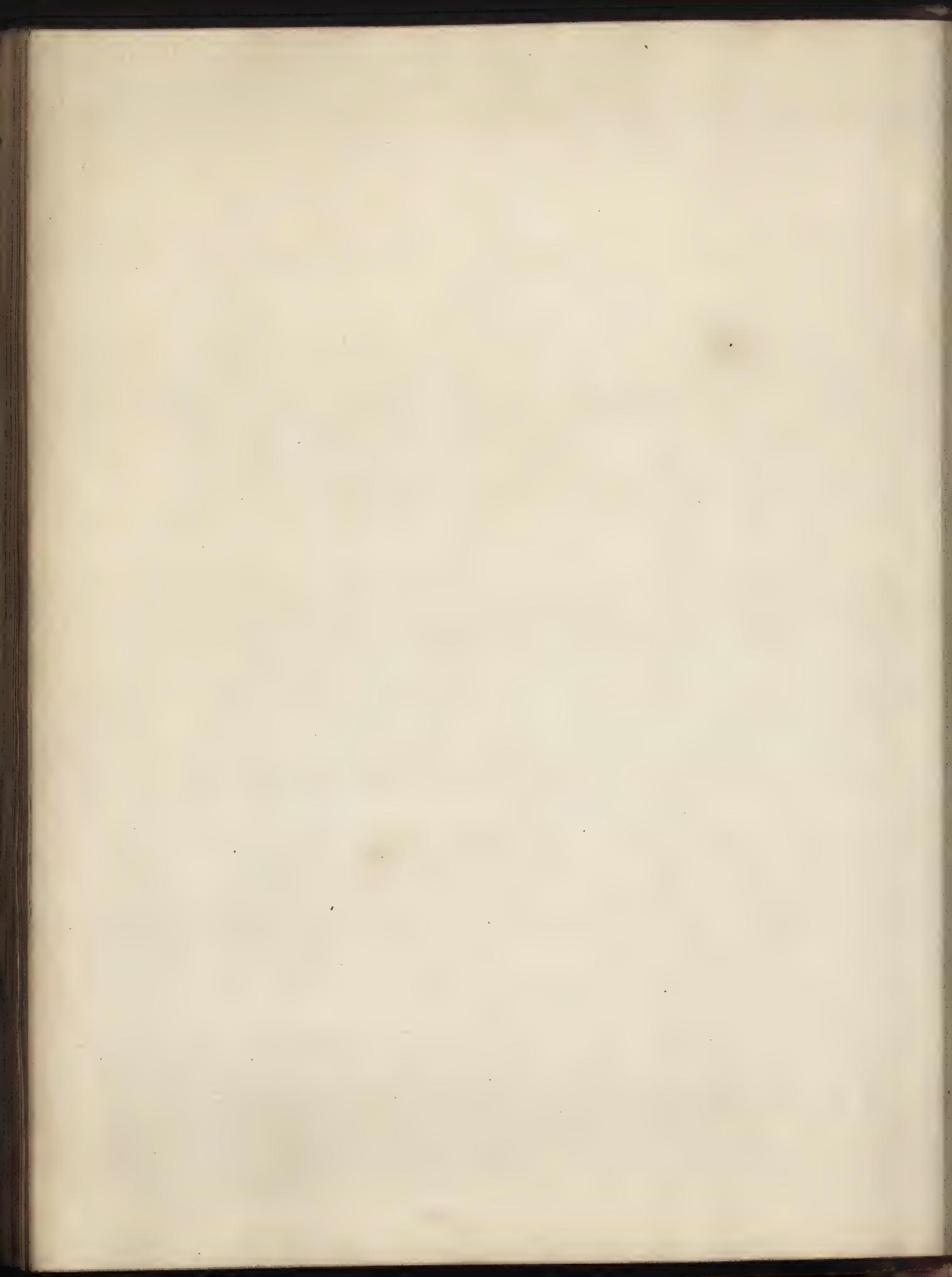


L. Francia, delin & fecit

Published by T. Colson, Fidgates Walk, London

WEEPING WILLOW.

at Pope's Villa.







L'arbre de la forêt.

Pub'd 1813 by J. C. Ley. 43 Ludgate Hill, London.

POPLAR,
in Buckingham Gardens.

THE POPLAR

Is painted with the greens, No. 7, 8, 9. The house and sky of their respective tints. A small thorn has been introduced to break the uniformity and awkwardness of a tall tree at right angles with the horizon. It is painted of warm green and burnt terra de sienna, to oppose the coldness of the poplar.

THE ASH

Is painted at the extremities with gumboge and blue, No. 8 ; towards the centre, or prominent branches, with a little burnt terra de sienna added.

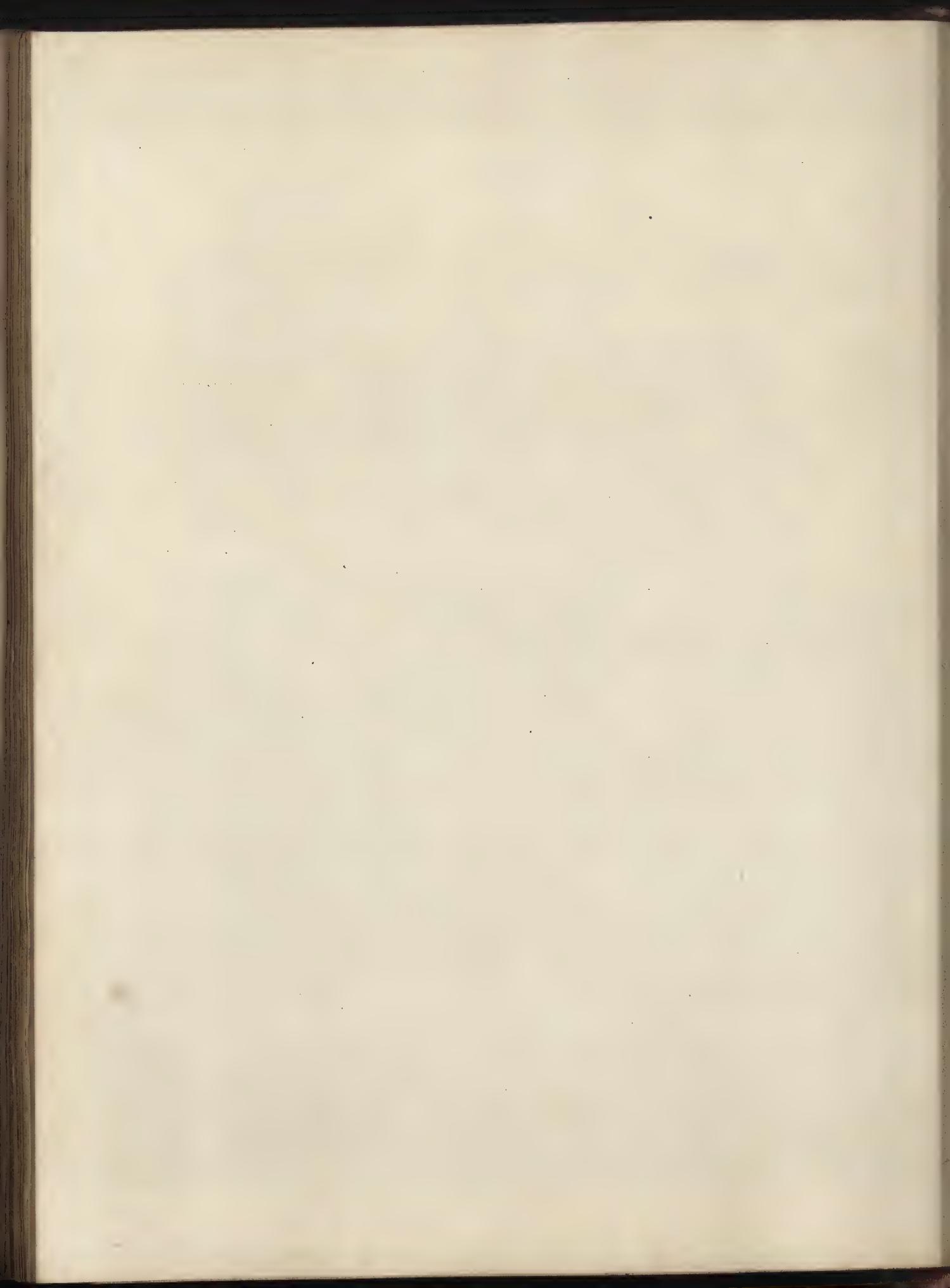
The scenery is painted cold and grey to give value to the principal object.

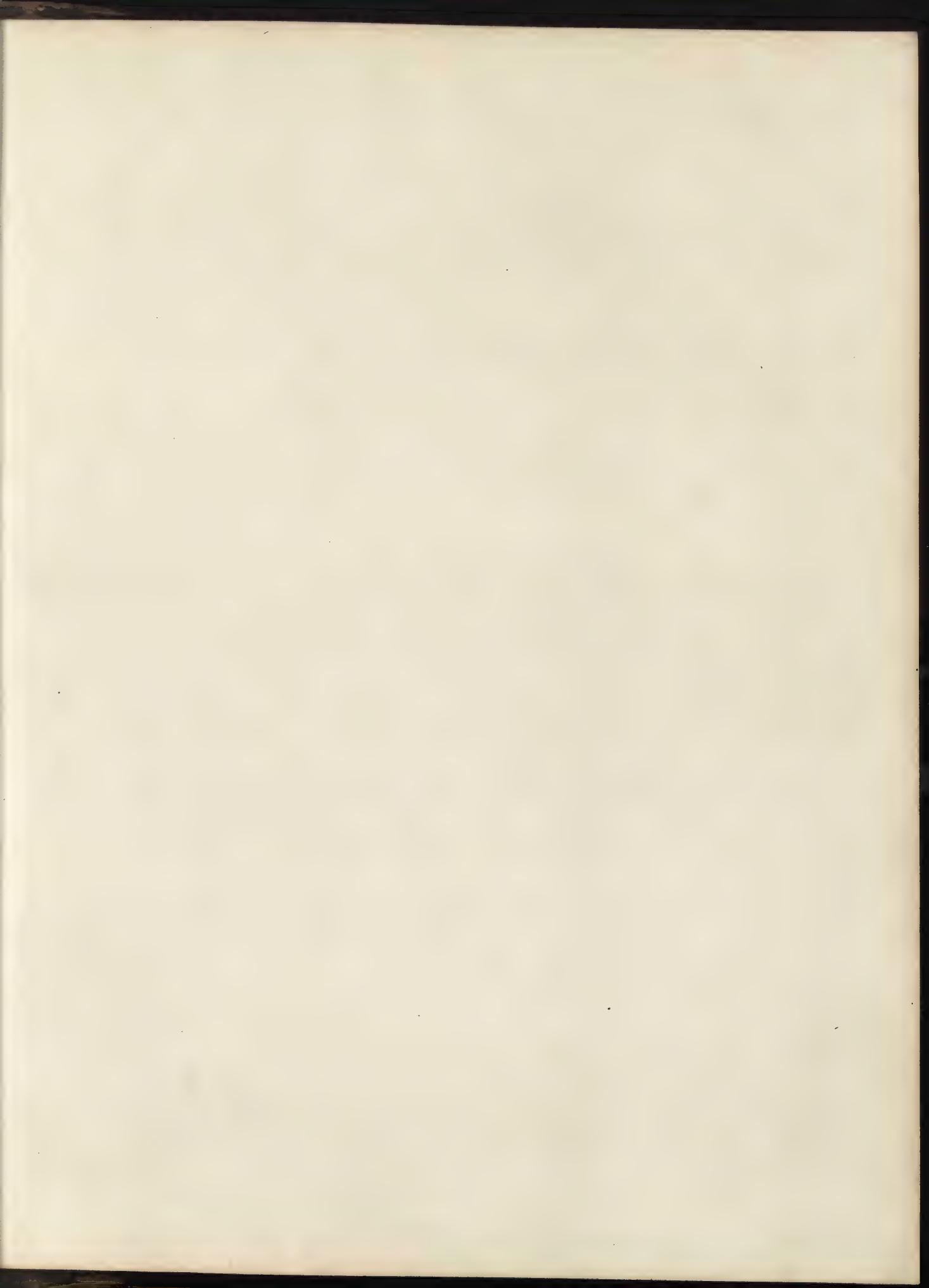


From an original sketch

Published by T. Clay & J. Jugson, 16, Pall Mall

A S II.
in the New Forest.







SYCAMORE,
in the Green Park.

Pub'd 1803. by T. Cadell, 10, Charles-street, Pall-mall, London.

THE SYCAMORE

Is rather a sombre tree, painted with the cold green, No. 9; and according to the season of the year, with warmer greens, No. 7, and 8. The sky, ground, and water, are painted with the colours comprised in the table of tints, and differ but little from each other.

The body of the thorn is painted with indigo and gum-boge, and the trunk is beautifully streaked with white, similar to the beech.

THE SCOTCH
AND NORWAY FIRS.

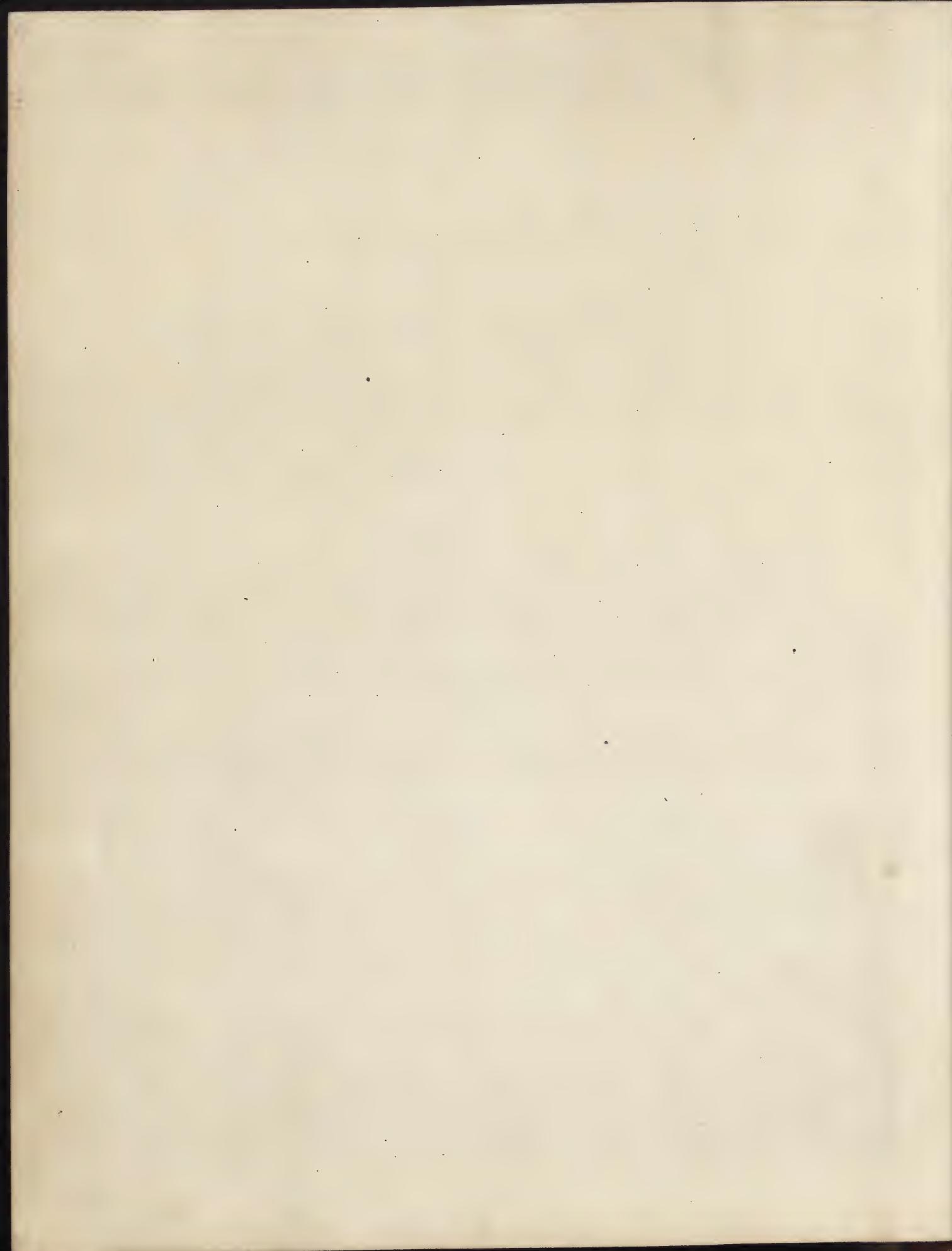
THESE trees being evergreen are painted with the compound,
No. 9. Sometimes, when the branch is withered, the colour
is heightened at the extremities with gumboge and lake mixed.

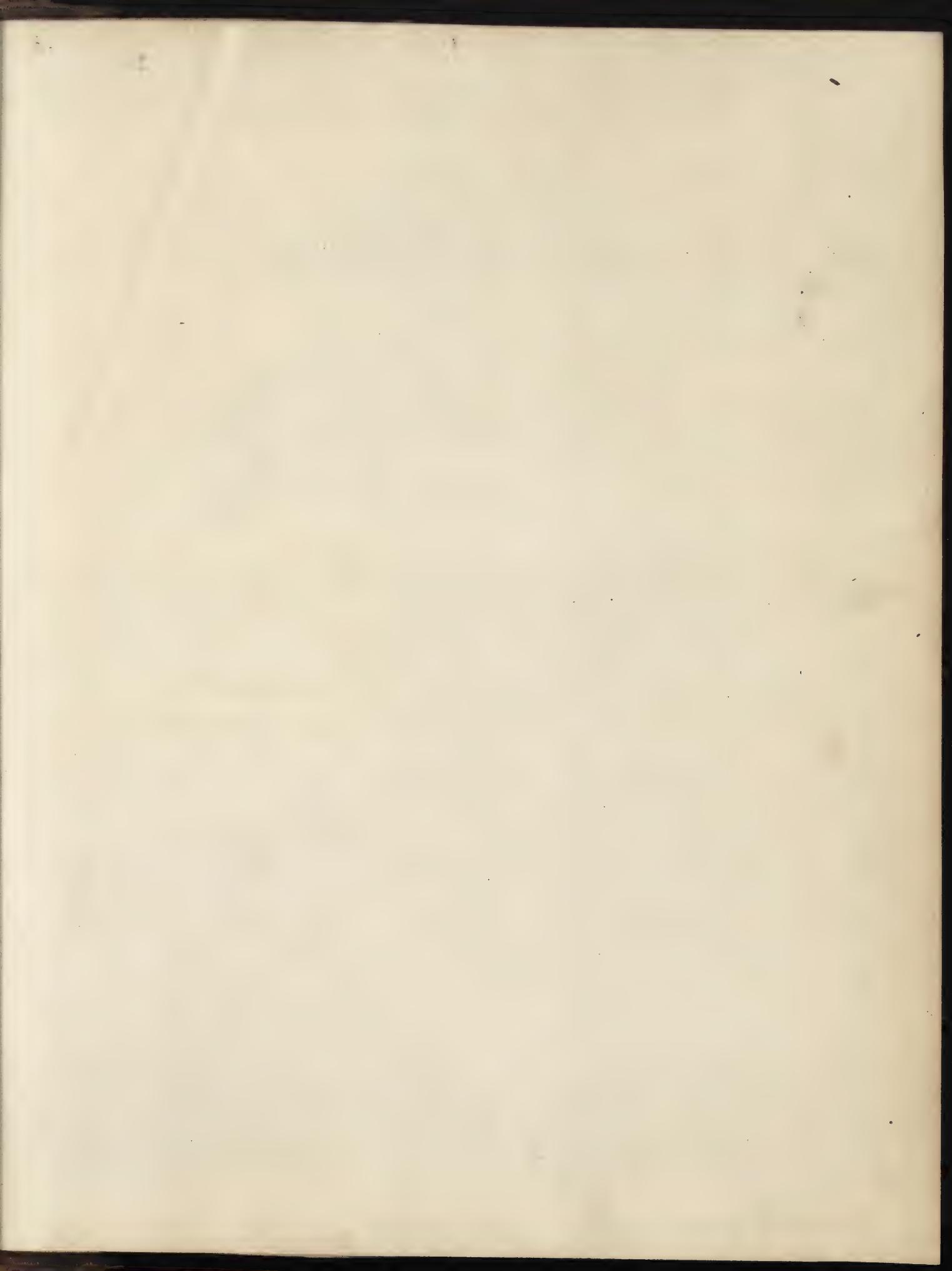


L. Prangé, delin. & fecit.

Pub'd 1853, by T. Day & Indicate Hist. in

NORWAY & SCOTCH FIR.







J. Francis delin & fecit

Pub'd 1795, by T. Tiley, M. Ludgeon Hill, London.

PALM & PINE.

THE PALM AND PINE,

Two Asiatic evergreens, painted with nearly the same green as the firs, but rather deeper. It should be understood that the strength of any tint or colour may be increased or diminished according to the quantity of water used.

The scenery is made a secondary consideration, and painted with simple tints, easily made by referring to the table of tints.

THE CEDAR AND CYPRESS.

THESE being also evergreen trees, are painted with very little variation of colour, as in the compound, No. 9. The distance is the grey, No. 5, and the ground the greens, No. 7, and 8.

F I N I S.



